

DEC 26 1935

# The ART NEWS

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MOTHER-OF-PEARL BUREAU-DESK

JEAN-HENRI REISENER, CIRCA 1777

*This rare and beautiful piece, probably made for Queen Marie Antoinette, is included in the collection of Mr. Francis Saxham E. Drury and the late Mrs. Drury (Miss Mabel Gerry) now on view at the galleries of Frank Partridge, Inc., New York.*

DECEMBER 21, 1935

PRICE 25 CENTS





"THE CHRIST"

By GEORGE GREY BARNARD

I am come that they might  
have life, and that they might  
have it more abundantly.

John 8:10

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# The ART NEWS

Established 1902  
E. K. Frankel, President

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NEW YORK, DECEMBER 21, 1935

NO. 12 WEEKLY

## Early Drawings By Eilshemius On Exhibition

Works at Valentine Gallery  
Done Between 1884 and 1900  
Marked by Great Sensitivity  
And Subtle Observation

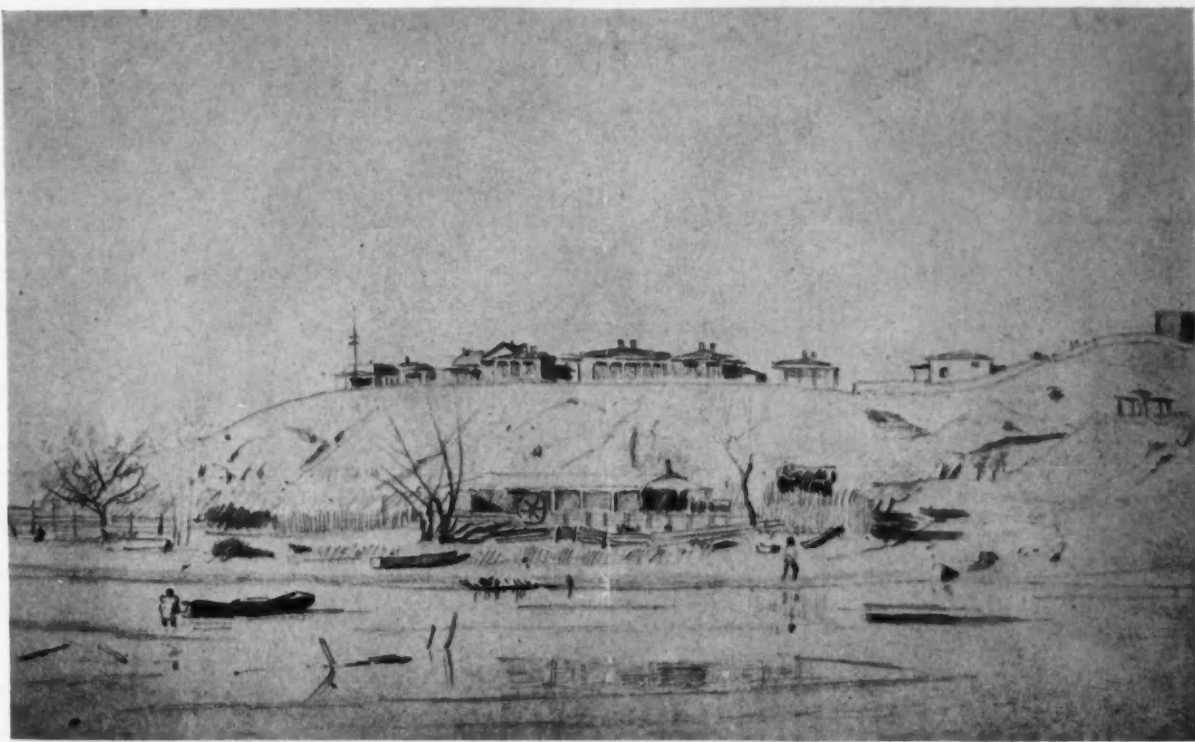
By MARY MORSELL

It is, perhaps, something of a truism to remark that the soul of an artist is more clearly revealed in his drawings than in any other medium. Yet in the case of Eilshemius, this statement is especially true and the examination of his early pencil sketches is most illuminating. For here is work that quietly refutes the assertions of those who still claim that the artist is a "naive" without real discipline or real knowledge of form. As a matter of fact, Eilshemius made the most meticulous preliminary sketches for his paintings over a long period of years, and the sheets on view at the Valentine Gallery, which date between 1884 and 1900, clearly demonstrate his submission to discipline. The majority of the works on view are landscape subjects, done in the Far West, in Arizona and in New York State. They vary in technique from miniature-like delicacy and precision to a highly suggestive calligraphy that gives the white spaces a powerful role in the design.

All, undoubtedly, were done without any thought of possible exhibition or praise and so they are doubly significant of the "infinite pains" which Eilshemius gave to his art during his more formative period. At first glance, the almost tight line and the quality of sharp observation of detail which distinguish most of the sheets, might even cause a hasty observer to brand them as academic. But closer inspection reveals a freshness and an almost shy poetic verity that are as remote as the poles from the easy formulae of the competent XIXth century landscape technician. These sketches are imbued with the artist's own special quality of observation and line and, save in a few of the figure subjects which are strangely tentative in draughtsmanship, give clear evidence of a natural fastidiousness, an inner need to keep faith with himself, even in things that were destined to be tied up in his portfolios. And so these notations of various motives, stripped bare of any glamor of color, show the very bones and sinews of Eilshemius' art, its delicately articulated inner organism that is everywhere quick with the breath of life. They also show the range of expressiveness from the palest gray to heavily massed blacks which he obtained in the use of his pencil.

The finest drawings in the exhibition and those in which the greatest subtlety blends with the most spiritual type of observation, are the series done in the Yosemite Valley. In these, Eilshemius has somehow come upon many of the secrets of the Chinese artists. He has felt the magnificence and grandeur of austere forms, held the image within his imagination and then with a spare intensity of line, evoked weight and height. We regret that it is impossible to reproduce any

(Continued on page 8)



"THE VILLAGE ON THE HILL"

By EILSHEMIUS



"LANDSCAPE, ARIZONA"

By EILSHEMIUS

These two examples are included in the exhibition of the artist's drawings now on view at the Valentine Gallery.

## Boston Reported as Purchaser of Albertina Treasures

From a reliable source of information comes the report that the Museum of Fine Arts, Boston, has purchased a group of drawings from the world-famous Albertina Collection in Vienna at a price believed to be between \$800,000 and \$1,000,000. Official acknowledgment of the consummation of the deal is being withheld by the Museum, pending the return to this country from Austria of Henry Preston Rossiter, curator of the department of prints, and Dr. Paul Sachs, director of the Fogg Museum. Mr. Rossiter and Dr. Sachs are expected to reach New York early in January at which time further details of the transaction will undoubtedly be made public.

It has been known for some weeks past that a portion of the richest collection of prints and drawings the world has ever seen was likely to come on the market and naturally the news of Boston's acquisitions from this source arouses the greatest interest. Rumor persists that the sale has been promoted by the royalists in order to

finance the restoration of the Hapsburgs to the throne. Whatever the motivating force behind such action, it is fraught with significant implications for the art world. When, following the Great War, the collections of the Hofbibliothek in Vienna were consolidated with those of the Albertina, duplicate prints were put on the market and both European and American museums were thus enabled to acquire some highly desirable impressions. But never until this time has anyone had an opportunity to secure any of the drawings in this famous collection. Thus the recent sale may mean not only the beginnings of dissolution of the Albertina treasures but the gradual building up of new and highly important drawing collections on this side of the Atlantic.

An inventory of the Albertina collection in 1921 revealed that its holdings numbered approximately 230,000 prints and about 22,000 drawings. In the latter group were to be found outstanding examples by Durer, Raphael, Michelangelo, Leonardo, Fra Bartolo-

meo, Perugino, Titian, Van Eyck, Van Dyck, Rubens, Rembrandt, Claude, Fragonard and Boucher. What selection Boston may have made from this store of riches or even what portion of it may have been offered for sale is not yet known, although rumor repeatedly refers to the purchase of Durer works, but it is a fairly certain conclusion that should Boston go into the market for additions to her collections nothing short of the finest would be acceptable.

Owing to its early start and the wise guidance of experienced and energetic curators the Boston Museum's print department has flourished over a long period of years and ranks first in this country as a source for the student of prints. The drawing collection is, on the other hand, relatively small, being featured primarily by noteworthy groups of Blake and Millet works. Thus, if Boston's holdings are to be augmented by prize specimens from the Albertina it would look as if this museum had again gotten off with a flying start and were well on its way to taking the lead in the field of drawings as well as prints.

(Continued on page 4)

## Drury Collection Rich in Examples By Great Makers

Frank Partridge Holds Display  
Of Signed French Specimens  
And Notable English Pieces  
Appealing to Connoisseurs

By MARY MORSELL

Quite aside from its interest to connoisseurs a really fine exhibition of antique furniture has a great educational value to the public because it reflects the customs and psychology of past civilizations more intimately than painting. It is not by accident that the work of certain great cabinetmakers has achieved a fame that has given them a certain immortality. Quite unconsciously they epitomize through line and ornament the very spirit of their epoch.

The collection of French and English furniture, brought together by Mr. Francis Saxham E. Drury and the late Mrs. Drury, is of a quality that is rarely found. Now on view at the galleries of Frank Partridge, Inc., these pieces afford a survey not only of signed works by leading ébénistes of the Louis XV and XVI periods but also of English furniture from the time of Charles II through Chippendale. Numbering but thirty-four pieces in all, the relatively small size of the exhibition enables the visitor to study each piece with the close attention merited by delicate workmanship. In addition to the mellow glow of the various beautiful woods used in these pieces, the great abundance of needlework upholstery among the chairs and settees lends the warm glow of their reds, blues, yellows and greens to enhance the pictorial appeal of the display.

Turning first to the French XVIIIth century pieces, one realizes afresh, as in the case of the exhibition of painting now on view at the Metropolitan Museum, the importance of studying the very finest examples. Only in these does the essential gaiety and lightness of the epoch and its love of applied ornament find interpreters who can, through the play of their imagination and skill, express the essential French subtlety and feeling for the logic of design.

Both the connoisseur and those with a romantic interest in furniture of association value will be deeply impressed by the very rare bureau desk probably fashioned for Marie Antoinette, in which the cabinetwork was done by Riesener and the chased ormolu mounts by Gouthière. The classicism of the Louis XVth period is here definitely tempered by feminine daintiness expressed both in the delicacy of the form and the combination of materials. The most striking feature is, of course, the inlay of the entire upper body with mother-of-pearl in diamond pattern mounted with very delicate ormolu beadings and foliage. The pierced metal gallery, the exquisite workmanship displayed in the small floral swags, ribbon and foliage on the legs as well as the finish of the interior with its two small silver inkwells and pen tray exemplify that pas-



## London Notes

One of the most important of the exhibitions of Chinese art which are springing up around the Burlington House show is the display, arranged in conjunction with C. T. Loo of Paris, at the gallery of Messrs. John Sparks. The 350 pieces of bronze, pottery and porcelain trace art history from the Chou dynasty, 1122-255 B.C., up to the Chia Ch'ing and Tao Kuang periods.

Among the early works a quadrangular vase and cover decorated with relief masks is an outstanding example of bronze workmanship. Notable, too, is the rich patina on the bronze cauldron of the Chou dynasty and the lion head mask with mother-of-pearl inlay which dates from 400 B. C. From a later period comes a superb Kmer-Tai head executed in Siam in the XIIIth century and displaying the characteristics of a transitional period.

In the pottery group is a complete set of T'ang dynasty tomb figures, the pottery a soft pink-white and the glaze brilliant green and yellow-brown. Realistically modeled, they are superior in quality to a similar set in the British Museum. The porcelains, including blue and white, polychrome, *famille rose*, *famille verte* and *famille noire*, are notable for the important collection of Ko and Chun ware and for their fine examples of celadon and Sung dynasty Ying Ching bowls and vases.

The exhibition of paintings by Derain which has been on view at the Agnew Galleries amply proves Modigliani's remark that he is a "manufacturer of masterpieces," but it demonstrates to that he is an artist of taste and discernment with ability to construct a picture with a firm simplicity of statement. In spite of his borrowings from modern and older artists, he works soundly, with a felicitous combination of form and color in such a painting as "Nature Morte" and a strong and subtle handling of tones and mood in the two portraits, "Acteur" and "Tragédienne."

In his aquatints at the galleries of Messrs. Colnaghi, Alfred Hartley shows an acute sense of the characteristics of his medium as distinguished from mezzotint or other types of prints. Working for the most part with flat color tones, he has produced decorative landscapes depending for their appeal of poetic feeling and rhythmic design. "In the Blackmore Vale" and "Godfrey Lighthouse" are characteristic both of the artist's method and his sympathetic approach to his scene.

The two exhibitions of watercolors at the Fine Art Society's galleries present different methods of handling the same medium. The papers executed by the late H. B. Brabazon are exquisitely delicate in color and in the application of wash, those by the contemporary artist, W. Eggington, are vigorous representations of mountains and moors and sea, tempestuous in mood and broad in brushwork and bright color. The Brabazon pictures are quiet landscapes, simple and laconic; their neighbors are theatrical scenes, impressive because of their masculine method and hectic emotionality.

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ONE OF A PAIR OF ENCOIGNURES

By RIESENER

These pieces are included in the Francis Saxham E. Drury collection of French and English antique furniture now on exhibition at the galleries of Frank Partridge, Inc.



LOUIS XV LADY'S WRITING TABLE

## The Drury Collection of Furniture on Exhibition at Partridge Galleries

(Continued from page 3)

sion for perfection of the great French *ébénistes*. This piece has a most distinguished pedigree, having been in the collections of Baron Alfred de Rothschild, and Almina, Countess of Carnarvon, and illustrated in the works of such experts as Emile Milinier, Lady Dilke and Seymour de Ricci.

A very different phase of Riesener's style is displayed in the pair of rare

*encoignures* dating from about 1777. Here the form, though relieved by finely chiseled friezes in *ormolu*, is essentially architectural and is imbued with a stateliness suggestive of great salons. The delicacy of execution which marks the details of such pieces as this appears in the lovely modeling of the oval central medallion. Crisp treatment and rhythmic spacing of *ormolu* mounts also contribute very greatly to the aristocratic style of the console table stamped "N. Petit." The variations in

style characteristic of the early Louis XVI period may be seen in a parquet library table with kingwood inlay, while a small mahogany work table with its essentially feminine grace shows the adaptations of line and ornament used in more intimate pieces of furniture.

Turning to the Louis XV examples, there are also a number of signed examples which in their caprices of floral and geometrical inlay and in their grace of line embody the sophistication and luxury of the court. Bearing the

stamp of Delorme is an extremely decorative *secrétaire* of zaphanella wood. Through the blending of dark and light veneers the swing of the naturalistic floral design on top and base affords just the necessary modifications to the relatively severe form. It is interesting to compare this piece with the *secrétaire* from the Victor Rosenthal collection which has been illustrated by Comte de Salverte in *Les Ebénistes du XVIIIth Siècle*.

The workmanship of Boudin may be studied in the large tambour-top writ-

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ing desk with back and sides inlaid with panels of light and dark tulipwood, banded with kingwood. In addition to the individuality of taste displayed in the handling of marquetry, the animated treatment of the ormolu leaf scrolls and pierced metal gallery are evidence of this maker's skill in the coordination of line and ornament.

Two small writing tables, an occasional table and a *bonheur du jour* are as typical as the paintings of Boucher of the life of the Louis XV period. All suggest the atmosphere of the boudoir, the employment of the most talented cabinetmakers in the creation of miraculously dainty pieces of furniture that echoed the elegance of their possessors. Roussel's work in this genre is seen in the capricious *bonheur du jour* in which chinoiserie inlay of motives from the Hundred Sacred Antiques is combined with restrained use of ormolu. The occasional use of Sèvres porcelain in small furniture is seen in an extremely rare table where the deep blues and golds of the plaque enhance the effect of the very dainty floral lattice work done in tulipwood inlay on amboyna. Two ladies' writing tables, with their exquisite form and elegance of discreet inlay, are pieces worthy of Madame de Sevigny. Though accented with ormolu, the mounts are distinctly subordinate to the play of textures in the lustrous and carefully matched woods. The larger table is of zaphanella wood with foliated scrolls in darker tones; the smaller is veneered with panels of kingwood adorned on the top with floral inlays in various tinted woods.

The many lovers of Chippendale furniture will be especially delighted by the representation in the Drury collection of superb examples illustrative of various periods and styles. In addition, pieces of the William and Mary, Queen Anne, Charles II, Regence and Georgian periods may be seen in specimens chosen for their rarity, beauty and importance.

The large Chippendale library table, which was reproduced in our last issue, is of outstanding importance in the group of pieces by this maker. With its arched kneehole center, imposing depth and commodious tiers of drawers, this piece exemplifies the innate functionalism so characteristic of the best English furniture of the XVIIIth century. The carving, confined to a lattice work frieze and stiles that are richly decorated in relief, gains in effectiveness through contrast with the wide expanses of lustrous old mahogany. This piece, which was originally in the collection of Lord Ebury, is illustrated and described in MacQuoid and Edward's



CHARLES II TORTOISE-SHELL CABINET

CIRCA 1685



CHIPPENDALE MAHOGANY ARMCHAIR

CIRCA 1735

These pieces appear in the current exhibition at the Frank Partridge Galleries of the Francis Saxham E. Drury collection of French and English antique furniture.

Dictionary of English Furniture, Volume III.

Of the chairs, connoisseurs will undoubtedly linger longest before the pair of "ribband-back" examples which were formerly in the possession of the Liddell family of Northumberland. The exuberance of Chippendale's invention is at its height in the interlacings of bowknots forming the back splat, while a gay rococo spirit animates both the acanthus carving of the top rail and the cartouche ornaments on the legs. The seats of these 1755 specimens are covered in brilliant needlework with pastoral scenes surrounded by crisp flowers and foliage.

Dating twenty years earlier and reflecting a very rare phase of Chippendale's first period is the chair with eagle head arms and leonine satyr masks on the knees. The openwork splat, following a foliated shell form, is also an interesting variant in treatment. This piece comes from the collection of T. Seed of Newcastle, well known for his connoisseurship. In the two-chair-back settee, exquisite needlework showing mandarins seated under canopies is appropriately used to accen-

tuates the strap and fret work carvings in the Chinese taste. The maker's adaptations of Louis XV forms may be studied in a set of four side chairs, where the frames are subtly carved with foliage and cartouche ornaments. Here, also, the upholstery plays an emphatic role, both back and seat being covered in gros and petit point with scenes of rural life done in clear, resonant hues.

Other Chippendale pieces which deserve mention are the library writing table of circa 1735 with cabriole legs and very simple carving and the tripod table with strikingly beautiful chinoiserie needlework covering the octagonal top. Of the two needlework fire screens, the examples showing "the three sons of Hewley Baines and Lucy, his wife, at Bell Hall, Escrick, Yorkshire," is likely to arouse the greatest admiration. Though men are notoriously indifferent to needlework, this exquisite stitchery seems to have been appreciated to the full by the husband of its creator, who thus glorified it in his will, dated 1759:

"Also I give to my said dear wife all the coverings of the chairs (now unmade up) with a firescreen all curiously wrought by her own hand, recommending her to give them to some member of my family at her death if their behavior to her is such as is obliging and deserves such a gift." Needlework with an association ap-

pear is also found in the set of ten William and Mary chairs. The frames are of simply turned walnut with X-shaped stretchers. A label attached to one of the armchairs attests that this embroidery was done by ladies of the Shakerley family of Cheshire, between 1700 and 1710. Scenes from Aesop's *Fables* and bold floral motives are striking in their vigor of color.

The luxury and love of sumptuous material and workmanship which marked the era of Charles II is strongly reflected in two important cabinets. The one, which was formerly in the collection of the Duke of Cambridge, is fashioned of small panels of tortoise shell, inlaid with a delicate tracery of flowers in bronze and ivory. In the other the art of the lacquerer is brilliantly displayed in the decoration of Chinese garden scenes in red and gold, framed by a deep red, simulating tortoise shell in the arched top. A return to the motives and relief carving of the High Renaissance is seen in the gilded stand with its caryatid supports.

Other individual pieces dating from various periods which deserve special mention include a set of six early Queen Anne side chairs covered in original crimson silk velvet woven with a coronet and Tudor rose design. Mortlake floral tapestry covers another Queen Anne chair dating from about 1710. The bold and extremely

rich carving which appeared in tables of the early Georgian period may be seen in a 1730 specimen with marble top. Here a huge leonine satyr's mask centers the deep curved apron, while strongly curved acanthus scrolls swing out from the knees. An eagle console table from Hornby Castle, Yorkshire; a pair of English inlaid commodes, circa 1765; a Regence armchair covered in rare silk lampas and a six-fold screen from Montacute House, Somerset, with panels after Hondcoeter are other pieces which are indicative of the range and quality of the collection.

Unique interest is naturally attached to the XVIth century astronomical clock of gilded bronze, made by Georg Kinsvatter of Augsburg. It is made in the form of a square tower surmounted by a bell tower with three stories of pilasters and a finial in the form of a lion rampant. Four dials may be seen on the front, two on the return and five on the back, while the movement is inscribed with the names of the maker and of the two clock makers, Lalou of Paris and William Presbury of London, who repaired the movement during the XVIIIth century. Connoisseurs will enjoy comparing this rare example with the clock listed as "Number 10" in the volume published on the Spitzer Collection and with the specimens with eleven dials to be found in Britten's *Old Clocks and Their Makers*.

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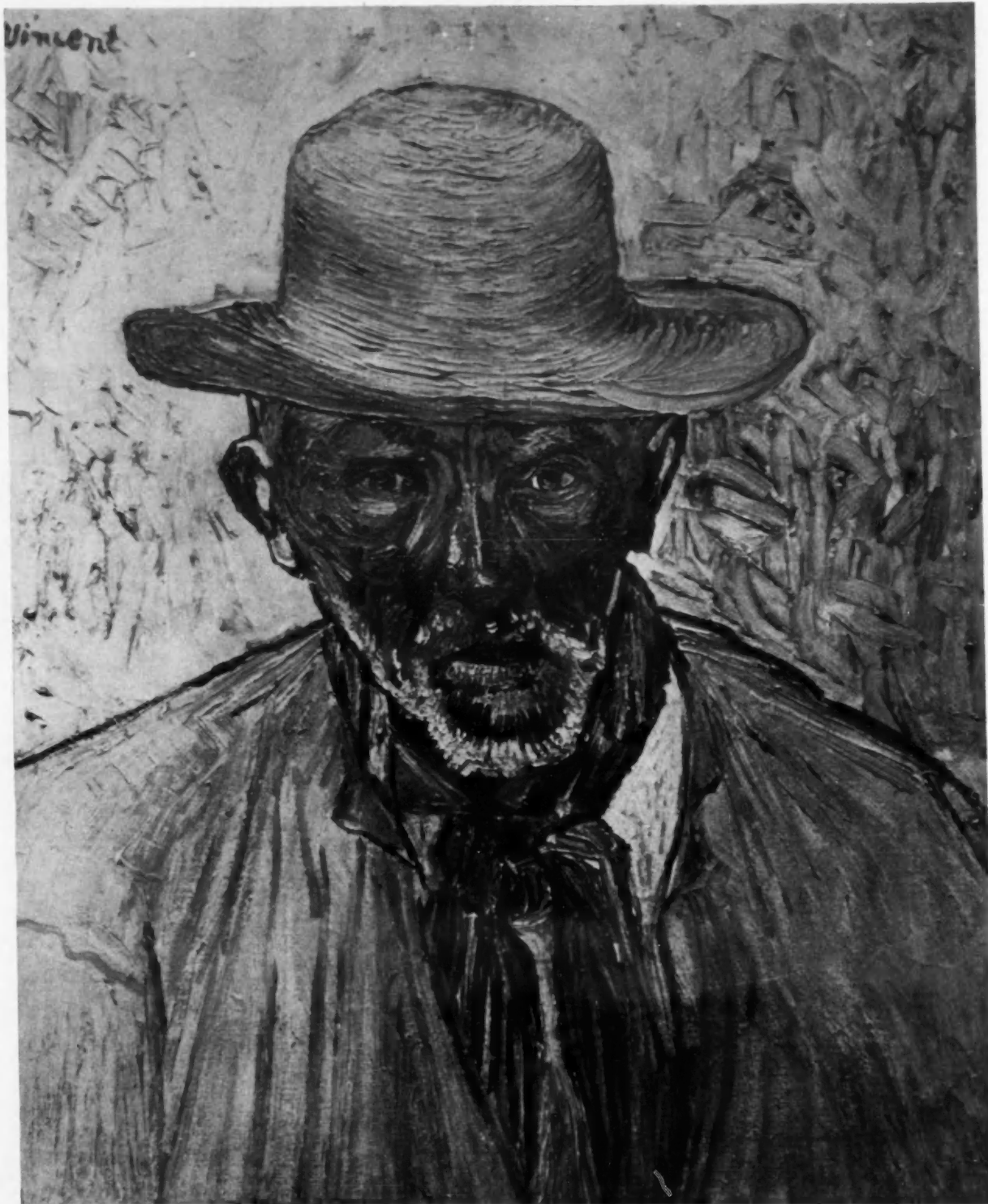


## Springfield Shows French Paintings Of Last Fifty Years

SPRINGFIELD.—"French Painting from Cezanne to the Present Time," the current exhibition at the Springfield Museum of Fine Arts, consists of sixty oils, watercolors and prints arranged to present a cross-section view of French art in the last fifty years. The exhibition is a sequel to "From David to Cezanne" shown at the Museum during February last year, and that in turn was a sequel to the opening exhibition in 1933 which was concerned chiefly with XVIIIth century painting. Thus in the first three years of its existence the Springfield Museum will have provided the public with a survey of the last three centuries of French paintings.

During the eight weeks preceding the opening, John Lee Clarke, Jr., director of the museum, presented a series of eight lectures designed to heighten the understanding and appreciation of the exhibition. In his recapitulation of the background of tradition given the XXth century by the XIXth he treated the importance of the creative genius of Cezanne, the individual expressions of Van Gogh and Gauguin, the concentration on design of Matisse and Rousseau, the pulse of pre-war life in Picasso's cubism, the relation of the foregoing to such figure painters as Modigliani and Rouault and the landscapists like Utrillo and Segonzac, culminating finally in the theories and manifestations of the neo-romantics and surrealists such as Dali, Tchelitchew, and Berman. These aspects of art history are interestingly borne out by the contents of the exhibition, which includes in addition to works by the artists already cited examples by Andre, Bonnard, Braque, Chagall, Derain, Dufresne, Dufy, Friesz, Gris, Kisling, Laurencin, Leger, Lhote, Lurcat, Masson, Metzinger, Miro, Ozenfant, Picabia, Redon, Pierre Roy, Seurat, Severini, Signac, Haim Soutine, Souverbie, Suzanne Valadon, Kees Van Dongen, Vuillard, Vlaminck and Eugene Zak.

While the exhibition is on view, questionnaires reading, "Which painting would you prefer to have in the museum permanently? Which painting would you like to own yourself? Which painting do you like least of all?" are



"PAYSAN MIDI"

By VAN GOGH  
Loaned by Mrs. Edouard Jonas, New York, to the exhibition, "French Painting from Cezanne to the Present Time," now on view at the Springfield Museum of Fine Arts.

being distributed to the visitors. Responses obtained during the first few days indicate a strong preference for

the Van Gogh portrait, "Paysan Midi," loaned to the exhibition by Mrs. Edouard Jonas of New York and repro-

duced on this page. This work wins first place in reference to both museum and personal ownership. Van Gogh's

landscape, "Soleil du Midi, Arles," from the Art Institute of Chicago was voted second favorite in answer to the first question, while tying for second place as a desired personal possession are "Jeune Homme Couché" by Eugene Berman, owned by the Boston Museum of Fine Arts, and "Paranoiac Astral Image" by Salvador Dali from the collection of the Wadsworth Atheneum, Hartford. An overwhelming majority voted Joan Miro's "Composition" also from the Wadsworth Atheneum, the least popular work in the exhibition.

The loan of sixteen canvases from Europe was arranged by M. Edouard Jonas of Paris. Other lenders to the exhibition include Comte Jean de la Chapelle, Paris; M. Eugene de Causignac, Paris; M. Jean de Chaligny, Paris; M. Marcel Duchamp, Paris; Mme. Paul Guillaume, Paris; Mrs. Edouard Jonas, New York; Mr. Abraham Kamberg, Springfield; M. Jean Lacaze, Paris; M. Francois H. Naudin, Paris; M. Amédée Ozenfant, Paris; M. Hugo Perls, Paris; Mr. and Mrs. James Thrall Soby, West Hartford, Conn.; Mr. Josef Stransky, New York; Mrs. Cornelius J. Sullivan, New York; Mr. and Mrs. S. Lewis Tim, New York; M. Josse Bernheim de Villers, Paris; M. Claude de Villers, Paris; Miss Edith Wetmore, New York, and Mr. Joseph Winterbotham, Burlington, Vermont.

Museums which have loaned to the exhibition include the Art Institute of Chicago; Boston Museum of Fine Arts; Detroit Institute of Arts; La France Art Institute, Philadelphia; Museum of Modern Art, New York; Société Anonyme, Museum of Modern Art; Wadsworth Atheneum, Hartford, and the Worcester Art Museum. Canvases have also been sent by the following dealers: Durand-Ruel, Inc., Marie Hariman Gallery, Pierre Matisse, Jacques Seligman & Company, E. and A. Silberman Galleries, and Wildenstein & Company.

## LIBRARY HOLDS PRINT EXHIBITION

The New York Public Library is showing a memorial exhibition of the prints of Max Liebermann, the German artist who died this year. Included in the selection of his works are street scenes, studies of children, landscapes and portraits of noted contemporaries of the artist. The artist worked in etching, drypoint and lithography, his interest lying in expressive, realistic drawing. The collection of the printwork of Kerr Eby, a recent gift to the library in memory of the artist's wife, contains work in varied media from the artist's first etchings to the present day.

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*famille rose* bowls in eggshell porcelain of high brilliance; A pair of K'ang-hsi *blanc de chine* temple jars of important size, with covers; An Imperial Ku-Yüeh Hsüan vase of finest white vitreous porcelain, exquisitely decorated in miniature with an extensive landscape view; Blue and white "hawthorn" ginger jars, one from the Morgan collection. A variety of other fine decorated porcelains and many choice monochrome examples complete the extensive collection.

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## Valentine Shows Early Drawings By Eilshemius

(Continued from page 3)

of these subjects. The grays are so delicate, the penciled touch so subtle that only the originals give the true quality. In "Mountain Peak" the strokes apparently play upward with light, almost casual touches, leaving great areas of the paper blank. The design that emerges is almost abstract in its reticence and yet the lonely strength of the great rocky mass rises solidly before us, enriched as in Chinese painting, with the objective philosophical vision of a man who has gazed patiently and humbly until he saw. "El Capitan," "Glacier Point, Washington" and "Half Dome" are other sheets in this group which also instinctively eliminate all glamor of the picturesque in order to find the essence of nature. This quality is the more amazing when one realizes that these drawings were done in an era when the obvious facts of dramatic realism were considered the be-all and the end-all of art. Whether they were final sketches after a number of more detailed studies I do not know. But in any case, their sensitivity of both line and feeling should give them a deep appeal to all who really care for drawings.

The sudden change in method to a sharper and bolder style subtly adapting itself to close range vision may be seen in "Redwood Tree" reproduced in this issue. This sheet also belongs to the Yosemite Valley series but here instead of looking upward at the mountains the artist has concentrated upon expressing the gnarled strength of a great tree trunk. The dark, heavy strokes of the crayon swing resolutely upward; the grays become softer in two saplings growing close by and then in a beautifully spaced filagree of twigs the broken, almost staccato line again suggests Chinese calligraphy.

In the series done in Yuma and, in fact, in the majority of other drawings in the exhibition, the prevailing style is a sharp yet delicate definition of the essential theme with little grace notes of lyricism playing over the incidentals of the composition. The meticulous purity of the line, sometimes almost



"RED WOOD TREE, YOSEMITE"

This sheet appears in the current exhibition of the artist's drawings at the Valentine Gallery.

By EILSHEMIUS

like silver-point, gives these sheets a strange intensity, that is quite apart from their subject matter. Although in a sense descriptive, there is always a singing note somewhere, giving a lilt to a few blades of grass, quivering along the bare branch of a tree. In contrast with the Western series, vision concentrates upon a close horizon. The round adobe houses that sit high on their mounds are set down with the greatest fidelity. Yet somehow one feels, without the intrusion of shadow, the stark intensity of the sunlight and the warmth of the ruddy clay.

In the Arizona landscape which we reproduce in this issue, many of Eilshemius' most personal touches are present—little things which as in the watercolors shown two years ago are so dependent upon nuance that many may pass them by. Highly characteristic is his way of drawing water grasses along a prosaic shore line so that they quiver with life; his fondness for scattered stones, stabbed with heavy cross hatchings of shadow. The clustered houses on the cliff are set down with

architectural clarity as is the box car at the left, but the bare trees thrust upwards towards the sky and the faint undulations of a distant mountain add depth to the vista.

Despite all his wanderings over the face of the globe, Eilshemius had a special place in his heart for the rivers and quiet vistas of the Eastern states to which he devotes a large number of drawings. Again, all of these landscapes are distinguished by a blending of honest observation and warmth of emotion which gives to these early versions of the now popularized "American scene" a special value. Sometimes, the vision narrowly but definitely escapes the literal. At others, especially in the wider vistas of rivers, the pale grays move in rhythmic sequences that give the very essence of nature but withhold all detail. Often as in "The Village on the Hill," reproduced in this issue, the scene is enlivened by little figures and boats, which, strange as it may seem, somehow remind one of certain Guards in their felicity of accent and spacing.

That Eilshemius could on occasion achieve even that type of virtuosity of almost lacy detail that is the major

preoccupation of many leading etchers is strikingly revealed by "Tree, Field and Hills," distinctly atypical in spirit, but extremely interesting from the technical point of view. Here instead of bare branches we have in the drawing of summer leafage and ferns, the play of sharp darks and lights creating a pattern of the greatest intricacy.

Another drawing that breaks away from the prevailing mood of the exhibition is "Mariners," the only sheet that is strongly imbued with a subjective mood of dramatic emotion. Here delicate observation yields to the surge of a stormy sea and the threat of a black sky and in this change of emphasis Eilshemius seems to me to lose his essential savor, to forfeit his purity of vision for something that another artist could achieve quite as well.

Among the figure subjects, both "Boot Black" and "New York Boy" are notable for their simplicity and quiet firmness in stating essentials. In the drawings of women, on the other hand, a certain flabbiness and insecurity seem to attack the line, giving these sheets an amateurish appearance that is strangely at variance with the distinction of most of the drawings.

## Exhibitions in New York

### "THE TEN"

#### Montross Gallery

"The Ten," characterizing themselves as "an independent group" recall to mind the work of the first "Ten" when they exhibited at the Montross Gallery forty years ago. Like Hassam, Weir and Robert Reid who have long since grown traditional, these young artists are presenting pictures which will be difficult for the public to swallow, pictures which bear strong traces of foreign influence and of earnest striving for a new mode of expression. It would be a simple matter to make a tour of the gallery and point out the borrowings of one painter from African art, of another from the art of Matisse and Picasso, of the echoes of Chirico or Chagall or of Rouault and Cubism, but such treatment would be but a superficial method of describing the phenomena which these paintings represent. For all of these artists are consciously borrowing from contemporary sources in an effort to express through some other method than that of photographic realism, their feelings about the life around them.

Some of the work is more or less faltering, with the appropriations from other styles not fully digested, it is true; some of it is crude and much of it falls short of success, but the impression of the group on the whole is that of honest effort supported by ability and sensitive feeling. Each of the nine artists (in spite of the title of the exhibition the last member has not yet been chosen) is represented by four paintings, widely different in method although homogeneous in point of view. Adolph Gottlieb's canvases are almost monotone in coloring, his interest centered as in "Musician" in the building up of forms; Louis Harris' city-scapes are architecturally constructed, but made romantic by their coloring and sweeping brushstroke. Ben-Zion's group is varied in quality, ranging from "Lynching" which conveys the horror and confusion of its subject without being clearly integrated as a painting to "Friday Evening," perhaps the most satisfactory canvas in the exhibition, where he makes use of Matisse-like perspective and compositional arrangement to construct an interior scene which is restrained in color and design but redolent with the character of the house and the people who inhabit it.

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## RUSSELL BARNETT AITKEN

### Walker Galleries

For his first New York showing Russell Barnett Aitken has assembled at the Walker Galleries a varied selection of ceramic sculpture, pottery and enamel on metal. All of the examples display a feeling for form and decoration, for subtle colorings and unusual glazes. In subject matter he ranges from sporting figures, especially polo players in action, to animals and picturesque genre groups. Gently satirical in such a work as "Futility of a Well Ordered Life," he makes fun of Dali and the surrealist school, decorating the nude torso with clocks and vases, with a gauntlet of mice, placing a fried egg in her upturned palm. Too, "Leda" the swan girl is a seductive minx and the "Foxhunt" plaque makes light of the average sporting print by placing the fox in a different direction from the dogs and hunter. "Student Song" is lively caricature, reproducing the musical comedy effect of three Heidelberg scholars, armed to the teeth with beer mugs and swords. Among the purely decorative works the "Wiggles Vase" is nicely varied in shaped and restrained design, the "Panel for a Recreation Room" offers a new mural idea. Executed in enamel on steel, its colorful, skillfully arranged polo players form a clever and striking wall design. Outstanding in the group of small figure studies is "Possum Boy," which we illustrate, rich in contrasting tones, and the delightfully expressive "Li'l Black Sheep," given life by its chocolate coloring and varied surface treatment.

### COLOR PRINTS

### Knoedler Galleries

Exquisite impressions of XVIIIth century color prints, many of them engravings of famous contemporary paintings, are on view at the Knoedler Galleries. All reflect the spirit of the English painting of the period, the sophisticated romanticism, the urban character of the country genre scenes and the loving attention to textures and details. The media used, mezzotint and aquatint for the most part, allow for the display of technical skill and for the almost photographic reproduction of the color of the original. Prominent on the wall is Bartolozzi's engraving after Lawrence's



"POSSUM BOY"

By RUSSELL BARNETT AITKEN

On view at the Walker Galleries in the exhibition of ceramic sculpture, pottery and enamel on copper by the artist.

painting of "Miss Farren" which captures the softness of the landscape background and the crispness of the lady's gown. The J. R. Smith prints made from Morland's paintings, "Delia in the Country" and "Delia in Town" form decorative companion pieces while the same engraver's "Lt. Col. Tarleton" from Reynolds' painting and "George, Prince of Wales" are more frankly romantic. In the last two prints particularly, the medium is handled with miraculous clarity and dexterity. The elegance of Ward's genre subjects, "Inside of a Country Alehouse" and "The Dairy Farm" is made plausible by the soft tonal gradations, the sweeping distances of the rural scene. The sporting prints of hunts and "Pigeon Shooting" executed by Alken and Reed and "A Bath Coach" by Alken and Hunt are stiffer, lacking the flow, the variety of light and shade and depth of shadow which characterizes the rest of the group.

### BALDWIN

### Carl Fischer Gallery

As an introduction to the work of John Tomlinson Baldwin, an American artist resident in Italy, the illustrations for the tale of Pinocchio on view at the Carl Fischer Gallery are sprightly drawings which should be pleasing either as book illustrations or as decorations for a child's room. Done several years ago for his young niece, the artist has cleverly related the tale of the puppet through the use of broad surfaces of bright color and thoughtfully balanced design. He is fond of denoting angular shadows and symmetrically arranged forms against a delicately patterned background. The colors are gay yellows and reds and purples, the

compositions simple and the drawing pertinent.

The chief charm of the series, however, relies on the fact that Baldwin has neither condescended to the naive outlook of his audience or stooped to whimsy. He has taken his story seriously, treating it from a child's rather than an adult's point of view, introducing sly humor in the conception and drawing, but always accepting his tale as something living and true. He has added richness and color, too, by his retention of the story's original setting, by references to Italian streets and faces, broad piazzas in the background and mustachioed carabinieri. One of the most delightful of the drawings is "Pinocchio Is Released from Prison," where the puppet passes the ferocious guard, head high and lips puckered as if about to burst into a satisfied whistle. Another, "Pinocchio Is Arrested for Wounding a School-fellow," finds him broken and dejected, his posture expressive of woe as he is dragged along by his giant captors.

### THEODORE VAN SOELEN LAUREN FORD FRANCES W. DELEHANTY ROBINEAU MEMORIAL CERAMICS

### Ferargil Galleries

At the Ferargil Galleries, the advent of the Christmas season is heralded by four concurrent exhibitions: the paintings and drawings of Theodore Van Soelen, the watercolors of Lauren Ford, the illustrations of Frances W. Delehanty and a selected selection from the fourth Robineau Memorial Ceramic Exhibition.

Van Soelen, a Santa Fé artist who is holding his first New York one-man show, is interested in the mountainous landscape of the South West, bleak in the winter snow or softly green with spring foliage. The contours, the peaks and valleys of the hills are solidly noted whether they serve as subject of the painting or as a colorful background for studies of adobe huts and mounted cowboys. The surfaces of the canvases are minutely worked over with a palette knife, thus securing an impression of detail and reflected light. His watercolors are simpler than his paintings, displaying more interest in the merely picturesque.

Lauren Ford's small collection of illustrations of biblical scenes delight by reason of their miniature-like quality, the delicacy with which the

color is applied and the details noted. They are simple, realistic and direct, in the manner of Italian primitives, tiny genre scenes given added piquancy by their occasional use of modern dress. Particularly charming is the intimate "Holy Family" where Mary and Joseph sit before the fire, Mary knitting and Joseph talking to the little boy Jesus or the "Epiphany" with the ermined king making his obeisance, accompanied by a red-mittened boy who carries a neatly wrapped Christmas package. The drawings of Frances W. Delehanty are fanciful illustrations for prayers and biblical tales, neatly designed and lettered.

### PUVIS DE CHAVANNES

### Galerie René Gimpel

At the spacious and bright new gallery which René Gimpel has just opened at the corner of 57th Street and Fifth Avenue is an exhibition of frescoes and drawings by Puvis de Chavannes. Judiciously hung, the three large pictures blend with their background of gray painted canvas which, reminiscent of the tones and textures of old walls, emphasizes both the mood and coloring of the frescoes. Similar to the murals in the Pantheon, those on view depict the life of Sainte Genevieve, Paris' patron saint, showing her in infancy and accompanied by the patrons and patronesses of other cities of France.

As in the Pantheon examples and in other works by the artist, these canvases are characterized by dignity, by a measured classic calm which emanates from the soft pastel tones, the consciously correct drawing and the symmetrically rhythmic arrangement of the figures. Puvis was always conscious that he was working on a decoration for a wall, intent on preserving and emphasizing its unbroken surface, its two-dimensional quality. His figures are more than mere decoration; they are carefully modeled, but with their planes flattened so that they give the effect of silhouettes against a backdrop. The subdued coloring, the balance of thrusts and the processional movement of the frescoes which carries across the canvas rather than back into depth reinforce their architectural quality. The drawings, several of them studies for the paintings, and others sketches of nudes and figures display a variety of styles. Some are rigidly blocked out, the interest in firmness of line and almost mathematically exact organization paramount; others are looser, demonstrating the artist's ability to suggest contours and roundness of figures with a few strokes of pencil or crayon.

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The occasional caprices of the potters of the K'ang Shi period are strongly revealed in this hexagonal teapot with Fu-dog and cub standing behind. Red and blue flowers with green foliage and reserves with a kylin in yellow, green and aubergine decorate the teapot. A playful ferocity characterizes the modeling of the large Fu-dog which is decorated in five color enamels. This interesting piece may be seen at Parish-Watson and Co.

Very fine draftsmanship and color appear in this black hawthorn vase of the K'ang Shi period, which may be seen at Ton Ying and Co., Inc. Especially noteworthy is the painting of the gnarled tree trunks which not only conform to the shape of the body but have much of the quality of observation found in Chinese painting. The pure white blossoms of the hawthorn stand out with a delicate, springlike freshness, while small birds add poetic charm to the vase.



The flowers of the four seasons are used in the graceful decoration of this rare famille noir vase from the Ralph M. Chait Galleries. Made of eggshell porcelain, the rounded form follows the lantern shape. A free swing gives a delightful rhythm to the flower branches, while the sensitive observation of natural forms is heightened by the luminous quality of the ground and by the contrasting white reserves. The piece has a carved openwork cover and stand.



Decorated in brilliant blue hues against a white ground, this beaker-form vase of the K'ang Hsi period is one of a pair in the collection of Edward J. Farmer, Inc. The ascending and descending hawthorn blossoms are finely drawn, combining the delicacy of flower petals with the vigorous strength of growing things. The circular medallions which appear on the body and neck portray the wish of the donor that the recipient shall enjoy great longevity.

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The feeling of the Louis XVI period for architectural elegance is displayed in the design of this carved wood pedestal, which is one of a pair from Edward Garratt, Inc. Contributing to the charm of the whole are the three sharply fluted columns, the classic distinction of the supporting leaf motives and the narrow laurel border around the top. The original cream and green polychromy, with its fragile subtlety of tone, heightens its compact grace of form and the incisive quality of its carving.



This important Louis XV marquetry table has a distinguished pedigree, having formerly been in the collection of the late Barnett Lewis, and later in that of the Dowager Countess of Stafford. The slender grace of the form and the remarkable workmanship displayed in the flower bouquet inlay of the top both exemplify brilliant attainments in craftsmanship. The piece, which may be seen at the Symons Galleries, is enhanced by ormolu mounts.



Adroit undulations running in a sweeping line over the entire frame are the dominant factor in the style of this Louis XV love seat. Bands of guilloche carving centered by a bow knot on the top rail, display a restrained feeling for elegance, which is heightened by the mellow tone of the gilding. A striped fabric with scattered flower sprays is appropriately used for the upholstery of this piece which comes from the galleries of French & Co.



Though it is small in size, the ebeniste who fashioned this Louis XV commode lavished his skill and invention upon the finely balanced panels of inlay work which decorate both front and sides. The favorite woods of the period, chosen for both their textures and contrasting values of tone, are employed in the bold pattern of interlaced medallions on the front. The richly textured marble top and the ormolu mounts are other features of this piece, which may be seen at the galleries of French & Co.



Exuberantly carved walnut and colorful chinoiserie needlepoint combine in this pair of French Regence armchairs. The deep curves of the aprons and the treatment of the legs, which are also richly decorated, are characteristic of the period. Gros and petit point combine in the upholstery to create a pattern which mingles French sophistication with fanciful interpretations of Oriental figures, so popular in this era. From L. Alavoine and Company.

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"MASTER JOHN TURING"

By HOPPNER

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### Collector Acquires Hoppner Portrait From John Levy

"Master John Turing," a charming example of Hoppner's child portraiture, which we illustrate above, has recently been acquired by a private collector from the John Levy Galleries. In his discussion of the painting, W. Roberts states that it comes from the collection of Lady Mabel Rose-Turing, wife of Sir James Walter Turing, 9th Baronet, and gives the following data on the family:

The subject, depicted as a little boy at age of nine or ten years, belongs to the family of Turing of Foveran, of considerable antiquity in Aberdeenshire. Eldest son and namesake of John Turing, of London and Knowlton, Kent, at one time Member of Council, Madras, John Turing the younger was baptized on January 16, 1780, and died in August, 1846.

### Prizes Given in Jersey Show

MONTCLAIR.—In the fifth annual New Jersey State Exhibition which is now on view at the Montclair Art Museum, Ivan G. Olinsky's "Connecticut Yankee" was awarded the Montclair Art Association's medal for the best oil painting, with "Back Street" by George Schwacha, Jr., receiving honorable mention. In the group of small canvases the medal went to "Polperro Harbour" by Tacie N. Sergeant, the honorable mention to William P. Couse's "Thunderhead." Kathleen Voute received honorable mention for her watercolor, "Sue and Carol," while the print awards went to Charles S. Chapman and Gordon Grant. Leona Curtis' "Head of a Negro" received the sculpture

medal, with honorable mention accorded to A. Stirling Calder and Moritz Loeffler. Medals and honorable mentions from the New Jersey Chapter of the American Artists' Professional League went to Ray Wilcox, August de Filippis, Nan Greacen Van Beuren, Gertrude Schweitzer, Junius Allen, Charles W. Bauhahn, Aurilla Aschenbach, Charles M. Robertson, Jr., G. A. Bradshaw, Harry L. Tower, Jr., Anita Weschler, Leona Curtis, Wm. Chavickioli and Nura for their work in the various pictorial and sculptural media.

Among recent acquisitions to the Museum is a painting, "Christmas Morning," by Edward W. Redfield, the gift of Mrs. Henry Lang, and two etchings by Arthur W. Heintzelman, "Vigilant" and "Ma Petite Voisine," gifts of the artist.

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## THE GREEN LINE

Probably the most encouraging aspect of the rules and regulations which now govern the Frick Collection is that they are experimental and subject to change. It would be ungracious to quibble at certain restrictions which the administration feels it necessary to impose, for the physical limitations of the buildings which house the collections cannot be obviated by complaints, however vehement. It must be admitted, too, that our first actual inspection of the paintings and other art treasures yielded no disappointment as to their high quality. On the other hand, the efficiency of organization anticipated in our editorial of last week falls far short of the standard we had hoped for.

It is at once apparent that under present conditions the museum is not actually the "public gallery of art to which the entire public shall forever have access" as specified in the will of Henry Clay Frick. The schedule of hours now automatically excludes from the collection that large slice of the populace which lives by working six full days a week. The new leisure is, perhaps, not quite so pervasive as the trustees of the collection believe and however desirous of viewing the collection a vast number of the inhabitants of New York and its vicinity may be, they will find that the open hours at the gallery will never coincide with their free time. If it is out of the question to open the building to the public regularly on Sunday afternoons, an acceptable compromise would be the admittance of visitors one Sunday a month or one evening a week.

On the other hand, the existing schedule of hours cannot be logically defended on the score that such restrictions redound to the maximum benefit of that privileged group which



"PORTRAIT OF RENÉ DE GAS"

(Photograph courtesy of the Knoedler Galleries)

By DEGAS

This painting is a recent acquisition of the Smith College Museum of Art.

can gain entrance to the gallery. The de luxe version of "following the green line" makes for order and insures a complete survey of the entire collection. Arrows would serve as well. Such restraint utterly ruins the pleasure of those who might like to linger before a favorite canvas or to refer to a work in the preceding room for the sake of comparison. In order to make a second circuit of the great west gallery where forty of the most important paintings are hung, it is now necessary to complete a tour of the building and come through again, by which time the zest is sure to have been dissipated by needless delay.

Moreover, the system which confines one's wanderings to the space between two rich green velvet cords forces one to view many of the paintings at an absurd range and angle. To see the large Van Dycks in a proper light it is necessary to ignore them in their proper sequence but to remember to look back from the other side of the room at a distance which is convenient only for those with good vision. And what of the living room with its six very important paintings and other smaller objects of note? The passage through this room is at one end, thus enabling one to look at only Holbein's "Sir Thomas More" and Titian's "Portrait of Pietro Aretino" with a fair degree of ease. As for the El Greco, the other Titian and Holbein portraits and Bellini's lovely "St. Francis," one must regard them with distant admiration. The library, too, is organized on this principle, making it necessary for many

visitors to consult the guards as to the artists represented. Fortunately, the guards are well informed.

It is the contention of the trustees that the furniture has been retained in place to maintain a homelike atmosphere. This objective can hardly be admitted to have been successfully realized. And since the protection of the furniture has necessitated so many physical restrictions and decidedly minimized the opportunities for enjoyment of the paintings, which are, after all, the pride of the collection, the gesture is obviously futile.

It was Mr. Frick's expressed purpose to establish a gallery for "encouraging and developing the study of fine arts, and of advancing the general knowledge of kindred subjects" with the stipulation that such a gallery should be governed by "reasonable regulations." For the good of the public at large and all those who care deeply for art, the present rules should soon be modified to conform with the last-quoted meaningful phrase.

## Obituary

## T. F. GERRITY

Thomas F. Gerrity, art expert associated with the firm of M. Knoedler and Company over a period of forty-six years, died on December 15 at the age of sixty-two. Through his work with the New York branch of the firm and

as manager of their Chicago galleries from 1928 to 1932, he was instrumental in the formation of some of the most important picture collections in this country, in addition to selling pictures to prominent museums and galleries. Formerly vice-president of the Associated Dealers in American Painting, he became its president when it was reorganized as the American Art Dealers' Association. Interested in the furtherance of American art, he was a friend of many important artists of his day, including Winslow Homer, Childe Hassam, George Inness and J. H. Twachtman, and a collector of American paintings. Funeral services which were held on December 18 were attended by many prominent people in the art world.

## E. SONNENSCHN

Edward Sonnenschein, who died in Chicago on December 9 at the age of fifty-four, was a noted collector and connoisseur of Chinese jades. A prominent Chicago lawyer, his travels throughout the Near and Far East during the last twenty-five years and his famous collection of ritual objects, burial pieces and sculptures of early Chinese jade have made him recognized throughout this country and Europe as one of the foremost authorities on his subject.

Pieces from his collection have been constantly on loan in museums and exhibitions and at the present time a number of rare examples are being displayed in the International Exhibition of Chinese Art in London. At the time of his death he was working on a complete and illustrated catalog of his collection.

Portrait by Degas  
Recently Acquired  
By Smith College

NORTHAMPTON. — The Smith College Museum of Art announces the recent acquisition of a "Portrait of René de Gas" by Degas. The painting was formerly in the collections of M. René de Gas and Ambroise Vollard. The canvas, which measures 36½ inches in height by 29½ inches in width, represents the museum's most important acquisition of the current academic year.

The variety of Degas' genius has until fairly recently, particularly in this country, confused the appreciation of certain phases of his great talent. The ballet, the circus, and the race-course scenes, more showy and dramatic, readily caught the fancy of both the public and the collector, and as a result there grew up a one-sided appreciation. Yet Degas was without doubt the most subtle of the XIXth century portrait painters, and the paucity of this kind of art in the XXth century now further sharpens our realization of this fact.

Of all types of painting it is perhaps most difficult to determine what gives to or subtracts the convincing element from portraiture — that something which makes it more than a likeness, for a mere likeness is obviously not enough. Only recently has one had the courage to match the camera against the painted portrait. Yet the photograph, not alone at the present time but in the hands of such masters as Nadar and Atget in the last century, frequently possesses more quality than many painted portraits. The camera was an influence on Degas but it is more likely that he thought camera-wise rather than imitated photography, for he alone of the Impressionists had what might be termed a camera eye. He differs markedly from Monet in this respect and the difference is a vital one. Monet with his haystacks, his cathedrals, his London fogs, strives to retain the momentary impression of static things. The haystacks remain, the light is fleeting. Degas, on the other hand, stops movement,—stops it for one split second and gives us a ballerina poised on her points or an acrobat dangling from the circus roof. And he gives it to us as we must see it if we are to catch it,—as we do see it in reality, that is, at a camera angle. For it is the camera's particular and most subtle characteristic that it catches the moment of a scene or the glance of a person.

The ballet and the race-course pictures present this effect more obviously but it is always present in the portraits and its presence in them removes Degas psychologically from all the other XIXth century portrait painters and from the Italians whom he admired and whose work exerted such an influence on him. "Degas polished his personal style of drawing and painting by grinding it against the great masterpieces of the past," as one able critic states it. Thus, superficially, the Smith College portrait reminds one of an Italian portrait of the Renaissance. The composition is similar but the color and the stroke is Degas'. The difference becomes more marked when we analyze the actuality of the painting,—realism is hardly the word. For the pose is a conventionally static one, yet the picture is not. The look, fixed as it is upon the observer, is not a stare; it is a glance. Like the temporarily stopped film which when started again continues the movement of a figure, so here we unconsciously "expect" a change should our eyes be momentarily turned away from the sitter. The portrait for this reason takes on a remarkable appearance of reality and into it we read subjectively the character of the person. For the momentary expression is often the most habitual of the expressions which convey to the outward world one's character. It is in the nature of a summation of all expressions. We feel, therefore, that the picture must be a good likeness and a living thing.

But this alone would not be painting. Like much of Degas' work the paint itself in this portrait of René is very beautiful,—the brush stroke often exciting in its very quiet way. The young man stands before a deep olive hanging. His smock is a deeper tone. The accents are gentle,—a sandy-red tie, a brown belt. Yet the ink bottle and book Chardin would have envied. The hand holding the cap, blocked in only in its essentials, is remarkably drawn. The portrait reminds one stylistically of the Achille de Gas in the Chester Dale collection or of the remarkable Duke and Duchess of Morbilli in the Boston Museum of Fine Arts. Its distinction is obvious.—J. A.



## Twenty-five Years Ago

Familiar echoes of a controversy which is still raging, the need for a municipal art gallery, were heard at the National Academy's dinner at the Salmagundi Club when John W. Alexander, the academy's president, voiced a hope that the city would contribute towards the permanent building which the Academy hoped to erect just north of the Grand Central Station, then under construction. "The city," he said, "has done absolutely nothing for the modern artists. We want a building worthy of this city; we must have such a building, and we are going to have it." Editorial comment in THE ART NEWS reported that one of the newspapers looked askance at the idea, feeling that "while there is some reason to complain of the present lack of opportunity to artists, it is one thing to admit that opportunity is lacking, and quite another to say that the required opportunity should be placed at the disposal of the National Academy."

In spite of the ebb in exhibitions due to the Christmas season, the winter exhibition of paintings and sculpture at the Academy's headquarters on 57th Street and an exhibition of American paintings at the Art Club in Philadelphia provided excellent opportunities for the study of "American art in its highest development." The Academy show was notable for Harry Watrous' "The Word of a Girl," a sketch of "a sweet-faced young woman talking intently over a telephone," for landscapes by Bruce Crane and George Inness, Jr., and an interior by William Chase. "Blackwell's Island Bridge," by George Bellows "carries the artist," as THE ART NEWS noted, "a step further in his recent rapid advance towards the front rank of American landscape artists." The Beals, Winslow Homer, Chauncey Ryder, John Carlsen and Charles Hawthorne also presented noteworthy canvases. In Philadelphia, John W. Alexander, Robert Henri, George DeForest Brush and Henry Golden Dearth dominated the exhibition with their landscapes and figure studies.

From different sections of the country comes news of museum activities. In New Orleans work was begun on the Delgado Art Museum, a gift from Isaac Delgado, which it was hoped would be completed by August, 1911. In addition to Mr. Delgado's collection, the French government offered to furnish art objects for one room. Recent purchases of the Corcoran Gallery included "Snow Clouds" by Gardner Symons and the St. Louis Museum and the Syracuse Museum both acquired landscapes by Ben Foster. In Chicago, the Art Institute was planning a display of the works of the artists of Chicago and its vicinity to run contemporaneously with the Pennsylvania Academy's 106th annual exhibition of painting and sculpture. The Metropolitan Museum was engaged in rearranging Gallery XI as a memorial to Henry G. Marquand, late president of the Museum.

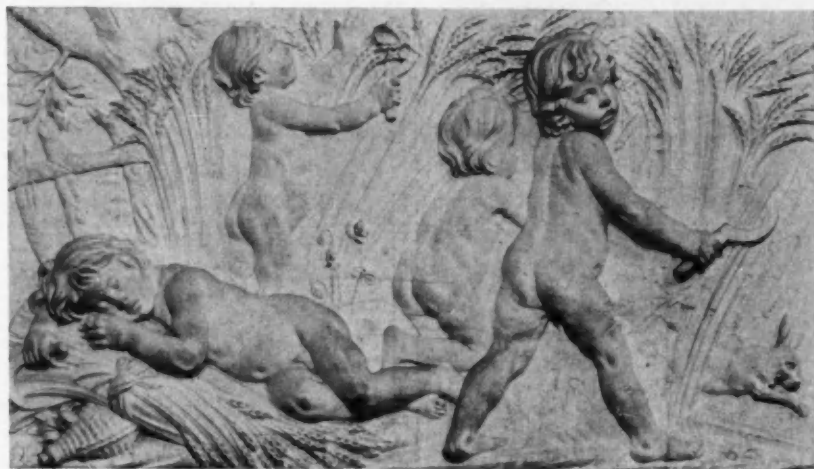
The correspondence columns of THE ART NEWS were thrown open to a controversy between Dikran Kelekian of Paris and Dr. Valentiner of the Metropolitan Museum. Mr. Kelekian and Dr. Valentiner were at variance over the origin and probable number of so-called "Polish" rugs in existence and, as an editorial philosophically commented, "When experts disagree, who shall decide? Those who have followed the controversy thus far have certainly derived from it both amusement and education, however."

## BROOKLYN HOLDS WOODCUT SHOW

The exhibition of contemporary European woodcuts at the Brooklyn Museum, the first comprehensive American showing of this material, presents the print work of prominent pictorial artists and sculptors. Dominated by the German Expressionist school, it reflects the trend away from the abstract and the decorative and towards interest in character and personality. Christian Rohlf records "The Prisoner," an emaciated man staring from his barred cell, Hermann Max Pechstein, "Bathers," Max Beckmann a portrait of a woman and Moise Kisling a street scene. Sculptors are represented by Ernest Barlach's "Mountain Top" and prints and illustrations for Virgil's *Ecliques* by Mallou; Gordon Craig presents his version of "Moses."



SPRING



SUMMER

MARBLE BAS-RELIEFS OF THE SEASONS

These reliefs are a recent purchase of the Metropolitan Museum of Art and are on view in the exhibition of French painting and sculpture of the XVIIIth century.



AUTUMN



WINTER

By EDMÉ BOUCHARDON

## Brilliant Career Of Walter L. Clark Comes to a Close

Mr. Walter Leighton Clark, president of the Grand Central Art Galleries, died on December 18 at his home in Stockbridge, Massachusetts, at the age of seventy-seven. He had been in ill health for the past five months. For the last fifteen years Mr. Clark had resided at his studio in the National Arts Club and spent his summers on his Stockbridge estate.

Mr. Clark was born in Philadelphia of Quaker parents, and came to New York early in his career. As a mechanical engineer, he achieved great eminence, but he was chiefly known, in recent years, as a painter, an art lover and philanthropist whose activities will be widely remembered.

In 1922, he founded the Grand Central Art Galleries, in order to give American artists a large, centrally located exhibition place where their paintings, sculpture and prints could be shown and sold. That practically which had won Mr. Clark success in the business world was also brought to bear on this new cooperative venture and he evolved an organization which exerted a wide influence in bringing the work of American artists to the attention of the entire country. Through his enthusiasm, wide contacts and great executive ability he was the leading spirit in drawing together a large number of artists and in creating facilities for mutual benefit.

During the last five or ten years of his life, Mr. Clark devoted a great deal of his time to the painting of portraits. He was conservative by taste and his deep culture was imbued with a natural aristocracy. Among his closest friends was the famous artist, John Singer Sargent, whose work Mr. Clark greatly admired. In 1928 Mr. Clark, in conjunction with the Grand Central Art Galleries, performed a service which brought him international fame by erecting an American Pavilion in Venice where artists of the United States could be fittingly represented at the great Internationals. As recognition of these contributions to art, Mr. Clark was decorated by his Majesty, King Victor Emmanuel of Italy.

Mr. Clark was a member of the Engineers Club, the Century Club and India House, where some of his most successful portraits are hung. He is survived by his sister, Mrs. Charles Heber, his daughter, Mrs. Bertha V. Dunn, and a son, Walter L. Clark.

The funeral will be held today at Stockbridge, at which time the Grand Central Galleries will be closed. A special memorial service for artists and lay members will be held at the Grand Central Galleries early next week.

## Bouchardon Reliefs Recently Bought by Metropolitan

The four delightful bas-reliefs by Edmé Bouchardon, which we reproduce on this page, are recent purchases of the Metropolitan Museum of Art. The pieces which so charmingly represent the seasons are shown to the public for the first time in the current exhibition of French painting and sculpture of the XVIIIth century and are the subject of an article by Preston Remington, curator of Renaissance and modern art, which we reprint herewith from the Museum's December Bulletin:

The reliefs are neither signed nor dated but they are easily identified as replicas at reduced scale of those on Bouchardon's celebrated monumental fountain in the rue de Grenelle in Paris. The commission to execute this fountain was awarded to Bouchardon in 1739 by the aldermen of the City of Paris, and the work was finally completed in 1745. The models of the reliefs were first shown in the Salon of 1741 and are described as follows on page 27 in the catalog of the Salon:

"Par M. Bouchardon.

"Quatre Bas-reliefs représentans par des Jeux d'Enfance les 4. Saisons.

"108. Pour le Printemps: des Enfants se couronnent de Fleurs; un autre joué avec les Oiseaux consacrez à Vénus; & le quatrième attache aux Arbres des Guirlandes de Fleurs.

"109. Pour l'Été: des Enfants font la moisson: l'un d'eux, accablé de lassitude & n'ayant pu résister à la chaleur du midi, se laisse aller au sommeil dans lequel il paroît plongé profondément.

"110. Pour l'Automne: Un Enfant échauffé par le vin, veut arrêter une Chèvre, qui dans la course renverse un autre Enfant, & une Corbeille remplie de Raisin.

"111. Enfin, pour l'Hiver: D'autres Enfants pour se garantir du froid, se sont rassemblés sous une Tente, vis-à-vis d'un feu que l'un d'eux allume avec une Sarbacane.

"Ces 4 Bas-reliefs ont été faits pour la Fontaine que la Ville de Paris a fait construire sur les desseins du sieur Bouchardon, dans la rue de Grenelle, Fauxbourg Saint Germain. Ils auront dans l'exécution 3. pieds 7. pouces de hauteur, sur 6. pieds 9. pouces de large,

& seront placez au-dessous des Niches dans lesquelles on a dessein de mettre les Statués des Génies des Saisons."

The fountain, which still exists in virtually its original state, may be seen only to great disadvantage, owing to its location on one side of the narrow rue de Grenelle. It consists of an elaborate architectural composition with central element advanced for emphasis and wings curving forward. The architecture, of a restrained classical variety, is elevated on a high, rusticated base. Symbolic figures representing the City of Paris flanked by the Seine and the Marne provide the principal sculptural feature. Four niches contain figures of the genii of the seasons and immediately beneath these are placed the reliefs of the seasons. The fountain is executed in pierre de Tonnerre.

Contemporary critics were at wide variance concerning the merits of the composition. Jean Pierre Mariette, an intimate friend of the sculptor, indulged in high praise in a pamphlet entitled *Lettre de M. M. à un ami de province au sujet de la nouvelle fontaine de la rue de Grenelle, au fauxbourg St. Germain des Prez*. On the subject of the bas-reliefs Mariette feels that the stone in which they are carved is unworthy of them and observes that unfortunately it has not "la fierté du marbre." His opinion in this respect is well supported by the Museum's examples, in which the charm of the design is undeniably enhanced by the material. Not so complimentary was the opinion of Baillet de Saint Julien, who qualified his appreciation by pointing out what he regarded as numerous architectural and sculptural defects. Of the bas-reliefs he prefers that of Winter and adopts towards the other three a serious tone curiously inconsistent with the playfulness of the themes. Piganiol de la Force believed that, among the fountains of Paris, Bouchardon's was excelled in beauty only by Goujon's Fountain of the Innocents. Voltaire felt that it ranked second to none, although he thought that the water aspect was insufficiently emphasized, a criticism likewise voiced by Diderot.

Our immediate concern, however, is not with the fountain as a whole but with the bas-reliefs which served as models for ours. Although they may not be the most weighty of Bouchardon's

works, yet certainly they are among his happiest. As examples of a popular XVIIIth century conceit in which children are depicted as playing at various symbolic pursuits, they are unsurpassed. As instances of the sympathetic portrayal of child anatomy skillfully subordinated to a decorative scheme, they can scarcely fail to evoke admiration. The purpose for which our marble versions were made is conjectural, but the best guess is that they were ordered with the idea of using them as over-door panels in a salon. Whereas the exact date of their execution is unknown, they appear to have been at one time in the possession of the fermier général Etienne Bouret, rue de la Grange-Batelière, where in 1757 they were seen by Dezallier d'Argenville and described in his *Voyage pittoresque de Paris*.

The marble versions vary in minor details from the reliefs on the fountain, the most conspicuous difference occurring in the position of the hare on the relief of Summer. They are especially interesting as prototypes of the numerous bas-reliefs which carried out in the less costly medium of plaster or imitated in grisaille painting, enjoyed a wide vogue as overdoor decoration. The material, which is now pleasantly mellowed with age, permitted of greater sensitivity of execution than did the pierre de Tonnerre used in the fountain itself. As has already been noted, the reliefs are not signed, but their quality is such that they may with all confidence be ascribed to Bouchardon himself. They are, therefore, the first examples of his work to be acquired by this Museum.

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## Cleveland Panel Is Reattributed By Dr. Berenson

CLEVELAND. — A "Madonna and Child" in the Holden collection of the Cleveland Museum of Art, until recently assigned to the School of Leonardo, has now been reattributed to Francesco Napolitano. Dr. Bernhard Berenson has given the work to Napolitano on the basis of his comparison of the Cleveland panel with a similar picture in the Zurich Museum which bears the artist's signature.

During the years when the nucleus of the Holden collection was being formed by James Jackson Jarves, a group of paintings was purchased because it contained this work which he thought to be from the hand of Leonardo. The attribution, however, was later discarded and the work was designated as of the School of Leonardo without reference to a specific painter. The character of the picture leaves no doubt as to its debt to the Florentine master. But it is the work of an artist who copied the style of Leonardo because of its popularity but who did not sufficiently assimilate Leonardo's influence to create a new style.

Discussing Berenson's findings in his comparison of the Cleveland and Zurich pictures, Henry S. Francis, curator of paintings, writes in the Museum's current *Bulletin* as follows:

"The details of these two pictures merit a brief comparison. In both panels the scheme is the same; the Madonna and Child, half-length, are placed in relief against a dark wall, the Madonna in each case with head inclined slightly to the left in typical Leonardesque fashion, while the Child faces right. In the Holden example, the Child looks at the Virgin over his shoulder, his whole left side being thrown into very deep, abrupt shadows; whereas in the Zurich picture he reaches out his right arm and faces her more directly. The two landscapes at either side of the Cleveland picture are seen through windows. In the Zurich picture the right-hand casement is closed; its roundels of glass and grating form a balance with the landscape on the left. This left landscape is strikingly similar to the right-hand one in the Holden panel, the rock formations and character of the inlet being very close. Even the boats are practically identical. The chief difference is that in the Holden landscape there is a castle. The similarities of landscape, plus the similarity in position of the figures and in such items as the treatment of the halos, the hair, knees, feet, and toes, the puffy contours of the children's faces, and the chiaroscuro, are stylistic evidences of an identical hand. The Zurich picture is signed on the ledge beneath the Child. Another signed picture, also from Zurich, is a full-length Virgin and Child enthroned with saints. This painting, similar to the smaller Zurich panel, is even closer to one in Stockholm.

"Berenson lists fourteen pictures which he considers to be by the hand of Napolitano. These vary considerably with the Leonardesque style and can be grouped within two or even three divisions. The first group is formed by two pictures of full-length madonnas enthroned: the one in Zurich, which is fully signed, containing the saints on either side of the dais; the other, in Stockholm, with two angels similarly arranged. . . .

"The second group consists of the 'Madonna and Child' in the New York Historical Society, the 'Madonna and Child' in the Fogg Art Museum, and the 'Madonna and Child with Bird' (at one time in the G. Brauer collection). Although these pictures show the impress of Leonardo more strongly than do the full-length madonnas, they suggest also the early Milanese tradition of Foppa.

"The style of Leonardo is marked in the third group—half-length compositions of the Virgin and Child—which includes a picture in Paris owned by the late Salomon Reinach, the Holden piece, the Zurich example so close to the Holden picture, a 'Madonna and Child Holding Bird' in the collection of R. M. Hurd, New York, and a 'Madonna' in the Brera at Milan. . . ."



"MADONNA AND CHILD" By FRANCESCO NAPOLITANO  
*This painting in the Holden collection of the Cleveland Museum of Art has recently been attributed to Napolitano by Dr. Bernhard Berenson.*

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## High Prices Paid In Sotheby's Sale Of Fine Drawings

LONDON.—Although the high quality of the contents of the Fauchier-Magnan collection was widely known, the Sotheby dispersal of this group surpassed even the most optimistic expectations when it realized a total of £30,167. Held on December 4, the sale disposed of about one hundred drawings and paintings, chiefly of the French and Italian XVIIIth century schools, and was the scene of spirited bidding.

Accounting for £16,004 of the total, the seventy-six drawings occupied the early sessions of the dispersal. As anticipated, the thirteen Watteau drawings proved to be of major interest and between them realized £6,657. Of these the sheet of studies executed in black, red and white chalk, which were reproduced in the November 9 issue of THE ART NEWS, went to Messrs. Knoedler for £1,400. Another drawing, "Un Carme," illustrated in our November 16 issue, was bought for £1,300 by Comte Antoine de Seilern, who also secured at the same figure "A Faun." Dr. Borenius gave £820 for "Femme Accroupie" in this group and £700 for three studies of soldiers. A sheet of studies of male hands in red chalk was secured by the Comtesse de Behague for £620.

A series of ten Fragonard drawings realized £3,500. M. Wildenstein acquired "Le Taureau"; M. Feral bought "La Sultane" for £780 and "Le Songe du Mendiant" fell to Rosenberg for £540. Canaletto's pen, ink and wash drawing of the Thames from Somerset House was secured for £560 by Comte Antoine de Seilern, three other works by the same artist bringing a total of £615. Comte de Seilern also bought a pen and bistre drawing, "Apollo as the Protector of the Arts," by Giovanni Battista Tiepolo for £420. The same artist's "Alexander and Bucephalus" went to Messrs. Colnaghi for £340. Of a group of Guardi drawings, "Portico of Venice" fetched £275. A Paris dealer gave £385 for a black chalk drawing of two ladies in conversation by Gabriel de Saint-Aubin.

The second portion of the dispersal was devoted to the oil paintings in the catalog which made £14,163. The highest single figure, £2,500 was paid by Messrs. Knoedler for Hubert Robert's "La Blanchisseuse avec son Enfant." The "Interior of the Orangerie at Versailles" by Robert was purchased by Mr. Owen for £1,150, while the view of "La Grande Galerie du Louvre" was knocked down to O. Stettiner of Paris for £800. A Dutch dealer, D. C. van Benningen, gave £2,400 for Boucher's "La Pêche Chinoise." M. Permain, acting in the capacity of

## Recent Auction Prices

### SHAW FURNITURE

American-Anderson Galleries.—A grand total of \$58,855 was realized by the dispersal of the Francis Shaw collection of American furniture and decorations, held on December 12, 13 and 14. The important prices of the sale are as follows:

133—Set of twelve Chippendale carved mahogany ribbon-back dining chairs, English XIXth century; L. J. Marion, agt. . . . .	720
309—Pair of Chippendale carved mahogany side chairs, English XVIIIth century; Martha Hayes . . . . .	580
313—Pair of Queen Anne walnut claw-and-ball foot side chairs, New York, XVIIIth century; Raymond Kane . . . . .	720
332—Carved mahogany four-post bedstead, American, early XIXth century; M. V. Horgan, agt. . . . .	500
333—George III carved mahogany break-front bookcase, English, XVIIIth century; M. V. Horgan, agt. . . . .	750
439—Sheraton mahogany work table carved by Samuel McIntire, Salem, Mass., 1800-1810; W. W. Seaman, agt. . . . .	900
440—Sheraton mahogany small serving table carved by Samuel McIntire, Salem, Mass., 1800-1810; Ginsburg and Levy . . . . .	1,075
441—Sheraton mahogany small serving table carved by Samuel McIntire, Salem, Mass., 1800-1810; A. W. Farrell . . . . .	700
442—Sheraton mahogany swell-front bureau carved by Samuel McIntire, Salem, Mass., 1800-1810; Ginsburg and Levy . . . . .	1,200
447—Set of four Chippendale carved mahogany claw-and-ball foot side chairs, attributed to James Gillingham, Philadelphia, XVIIIth century; Stair and Andrew . . . . .	1,140
454—Pair of Queen Anne carved walnut side chairs with claw-and-ball foot, English, early XVIIIth century; M. V. Horgan, agt. . . . .	640
458—Chippendale shell-carved mahogany claw-and-ball foot lowboy, Philadelphia, XVIIIth century; Martha Hayes . . . . .	1,300
483—Important Sheraton inlaid mahogany break-front bookcase, English, late XVIIIth century; Ben Brown . . . . .	750

### DURKEE ET AL. BOOKS

American-Anderson Galleries.—The sale of rare books from the collections of Richard P. H. Durkee, Hannah M. Standish, with additions which was held on the afternoon of December 14 brought a total of \$17,114 for the 223 items in the catalog. The highest price in the sale, \$1,000, was paid by Gabriel Wells for the National Edition of the works of Charles Dickens, published by Chapman and Hall in London in 1906-1908. A set of *The Sporting Magazine* from 1792 to 1870, in uncut state, which brought the second highest price, also went to Mr. Wells for the sum of \$800.

### HAMMEL JEWELRY

American-Anderson Galleries.—Jewelry from the estate of the late Rudolph Hammel was dispersed on the afternoons of December 10 and 11. A grand total of \$29,025 was realized from the two sessions.

agent for a well-known American collector, paid £1,450 for Guardi's "An Island Scene Near Venice" and M. Feral gave £1,150 for the same artist's "An Archway." Goya's oil sketch of the Infant Don Luis de Bourbon was sold to Agnew for £750 and Tiepolo's "The Apotheosis of the Poet" was secured by M. Paul Jonas de Paris for £920.

## A New Laboratory To Train Designers Has Been Opened

The Design Laboratory, patterned after the once famous Bauhaus, has opened at 10 East 39th Street for registration and classes, according to an announcement from Mrs. Frances M. Polak, director of the Federal Art Service Project of the Works Progress Administration. Gilbert Rohde is directing the Design Laboratory, which is planned for those who cannot afford private art instruction. He is assisted by twenty instructors, themselves artists and designers, and an advisory committee of thirty-two, including Lee Simonson, Holger Cahill, director of the Federal Art Project, Washington, D. C.; Donald Deskey and others.

The Design Laboratory is the only one of its kind in America. It offers instruction in industrial design, graphic arts and fine arts. Its aim is to train designers; not furniture designers, or refrigerator designers or emphasize any specialty or skill of the student, but to teach the general principles of design. Consequently, courses are not sharply defined, but overlap in several fields. There are no entrance requirements and the professional artist is just as welcome as the amateur. Students will be placed in classes which best suit their needs, and instruction will be individual rather than mass.

The following is a list of the advisory committee of the Design Laboratory:

Alfred Auerbach; Richard Bach; Alfred Barr; Albert Blum; Sidney Blumenthal; Holger Cahill; Harvey Wiley Corbett; Donald Deskey; Prof. George Eggers; Adolph Glassgold; Percival Goodman; George Hellman; Ely Jacques Kahn; Frederick Keppell; Frederick Kiesler; William Lescaze; Raymond Loewy; E. F. Lougee; Audrey MacMahon; Lewis Mumford; Prof. Artemas Packer; Ralph Pearson; Charles S. Richards; Jan Ruhtenberg; Meyer Schapiro; Lee Simonson; Alexis Sommaripa; Prof. Eugene Steinhof; Walter Dorwin Teague; Russell Wright; Philip Youtz, and William Zorach.

## MOORE GOES TO LONDON

Mr. Roland Moore, well-known New York dealer in Chinese art, has sailed for London on the *Ile de France*. The object of his trip abroad at this time is to visit the exhibition of Chinese art now on view at Burlington House in London.

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## Calendar of Exhibitions in New York

Arthur Ackermann & Son, 50 East 57th Street—Modern sporting paintings by George Wright, Western bronzes by Tex Hughlette Wheeler, to December 31.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.

American Folk Art Gallery, 113 West 15th Street—XIXth century paintings and sculpture, to December 28.

An American Place, 509 Madison Avenue—Watercolors, drawings and oils (1934-1935) by John Marin, to January 1.

Another Place, 43 West 8th Street—Paintings and drawings by Charles Duncan, to December 30.

Arden Galleries, 460 Park Avenue—Interpretations of Childhood by Nura; sculpture exhibition, "Animals and Birds," to December 27.

Argent Galleries, 42 West 57th Street—Exhibition of small paintings, sculpture, etc., by the N. A. W. P. & S., through December.

The Art Mart, 505 Eighth Avenue—Christmas show of oils, watercolors and graphics, through December.

Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—Exhibition of paintings by Renoir.

Brooklyn Museum, Eastern Parkway—Exhibition of medieval objects and "The Antioch Treasure"; contemporary European woodcuts.

Brummer Galleries, 55 East 57th Street—Sculpture by Jacques Lipchitz, to January 31.

Carroll Carstairs, 11 East 57th Street—"French Impressionists and After."

Cas-Delbo Galleries, 15 West 49th Street—Paintings by Gulllaumin, watercolors by an American group, to December 31.

Ralph M. Chait, 600 Madison Avenue—Exhibition of Chinese art objects.

Columbia University, Avery Library—The Architecture of Romance: English and American architecture and architectural books, 1800-1850, to December 29.

Contemporary Arts, 41 West 54th Street—"For the Christmas Budget," to December 28.

Dalva Brothers, Inc., 2 West 56th Street—Exhibition of antique tapestries, furniture and textiles.

Delphic Studios, 724 Fifth Avenue—Watercolors, drawings, prints and sculpture by Paulina Peavy, Mexican Santos by Perkins Harnly, oil paintings by John Davidson.

Downtown Gallery, 113 West 13th Street—"Murals of the South" by Anne Goldthwaite; ninth annual exhibition of "American Print Makers"; ceramic sculpture and pottery by Carl Walters, to December 28.

A. S. Drey, 650 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of drawings by Degas.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Exhibition of old masters, to December 31; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Oils and watercolors by Theodore Van Soelen; paintings by Lauren Ford; paintings by Francis Deleahanty; National Ceramic Exhibition, a selected group from the Fourth Robineau Memorial, under the auspices of the C. A. A.

Fifteen Gallery, 37 West 57th Street—Group show of drawings, to January 4.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of paintings by Dunlop, Baldwin's Pinocchio.

Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Galerie René Gimpel, 2 East 57th Street—Exhibition of frescoes and drawings by Puvis de Chavannes.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of XXth century artists.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Recent works by C. Paul Jennewein, to December 28.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—New paintings by Gordon Grant; paintings by Guy Wiggins, to December 28.

Felix Gouled, 54 East 57th Street—Exhibition of ancient tapestries, old masters, Aubusson rugs, antique furniture and works of art.

Gulld Art Gallery, 37 West 57th Street—Abstract drawings by Arshile Gorky, to January 5.

Hammer Galleries, Inc., 683 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Etchings and drawings by Marguerite Kirmse, to December 25.

Marie Harriman Gallery, 61 East 57th Street—Watercolors by Loretta Howard, drawings by Peter Arno, to December 28.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Exhibition of Egyptian, Greek, Roman, Mediaeval and Renaissance works of art.

International Art Center, 310 Riverside Drive—American snowscapes, to December 29.

Kennedy Galleries, 785 Fifth Avenue—Wood engravings by Clare Leighton; drawings, etchings, lithographs of China by Thomas Handforth.

Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—American sporting prints, to December 31.

Kleemann Galleries, 38 East 57th Street—Etchings by R. Stephens Wright; paintings and etchings by leading Americans, to December 28.

Knoedler Galleries, 14 East 57th Street—French and Italian primitives; Old English color prints, through December.

Kraushaar Galleries, 680 Fifth Avenue—Exhibition of paintings and prints by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by Aston Knight, to December 24.

Lilienfeld Galleries, Inc., 21 East 57th Street—Genre painting—XVIII-XXth centuries, assembled by the C. A. A., to December 28.

Estate of George Luks, 52 East 57th Street—Paintings by George Luks.

Macbeth Gallery, 11 East 57th Street—Drawings and lithographs by Stow Wengenroth; oils, watercolors and drawings by Gertrude Schweitzer, to December 31.

Pierre Matisse Gallery, 51 East 57th Street—Exhibition of modern French painting.

Gay E. Mayer Gallery, 578 Madison Avenue—Etchings by American and European artists, antique Chinese decorated porcelains and jades, to December 31.

McDonald Galleries, 665 Fifth Avenue—Lithographs by Bonington, to December 31.

Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of French painting and sculpture of the XVIIIth century, through January 5; French prints and ornaments of the XVIIIth century; Egyptian acquisitions, 1934-1935.

Michaelson Galleries, 515 Madison Avenue—Exhibition of XVIth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Galleries, 605 Madison Avenue—Gouaches by Miron Sokole, to December 23; group exhibition by members, through December.

Milch Galleries, 108 West 57th Street—Exhibition of a selected group of paintings by Americans, to December 31.

Montross Gallery, 785 Fifth Avenue—Paintings by "The Ten," to January 4.

Roland Moore, Inc., 150 East 55th Street—Exhibition of Chinese art.

Morton Galleries, 130 West 57th Street—Watercolors by Carl Buck, to December 28.

Museum of Modern Art, 11 West 53rd Street—Paintings and drawings by Van Gogh, to January 5.

Museum of the City of New York, Fifth Avenue at 104th Street—"Parades and Processions in New York;" photographs of New York shop windows—1936; late XIXth century brocade dresses; "Hamlet in New York."

J. B. Neumann's New Art Circle, 509 Madison Avenue—Exhibition of paintings by modern artists.

New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints; group of holiday cards, to December 25.

Newark Museum, N. J.—American Print Makers; modern American paintings and sculpture from the museum collection.

Arthur U. Newton Galleries, 11 East 57th Street—Undersea paintings by Zarh Pritchard, to December 31.

Dorothy Paris Gallery, 56 West 53rd Street—Christmas group show of oils, watercolors and etchings, to January 4.

Parish-Watson, 44 East 57th Street—Archaic Chinese bronzes, Mohammedan pottery, XIVth-XVIIth century Persian miniatures, old Chinese porcelains, early Persian carpets, to January 15.

Frank Partridge, Inc., 6 West 56th Street—The Drury collection of French and English antique furniture.

Pen and Brush Club, 16 West 10th Street—Exhibition of flower subjects, to January 2.

Raymond and Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of Blake illustrations.

Raymond and Raymond, 40 East 52nd Street—Exhibition of reproductions of work by Van Gogh, to December 31.

Rehn Galleries, 683 Fifth Avenue—Exhibition of paintings by Harry Hering; flower paintings by Paul Rohland; plant collection by Caroline Rohland.

Reinhardt Galleries, 730 Fifth Avenue—Late XVIIIth and early XIXth century English sporting paintings, to December 31.

Rosenbach Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith, watercolors and paintings by Wayne Davis, to December 28.

Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Ray & Co., Inc., 11 East 52nd Street—Exhibition of tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann & Co., Inc., 3 East 51st Street—French drawings and watercolors of the XIXth century, through December.

Sixtieth Street Gallery, 135 East 60th Street—Exhibition of paintings by fifty Americans.

Marie Sterner, 9 East 57th Street—Paintings by Americans, to December 31.

Mrs. Cornelius J. Sullivan Galleries, 57 East 56th Street—Paintings by Utrillo, to December 28.

Symons, Inc., 720 Fifth Avenue—Exhibition of antique tapestries and tapestry furniture.

Ton Yng Galleries, 5 East 57th Street—Exhibition of Chinese porcelains.

Uptown Gallery, 245 West End Avenue—Exhibition of paintings by Kenneth Rosevear.

Valentine Gallery of Modern Art, 60 East 57th Street—Exhibition of drawings by Ellshemius, to January 4.

Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Walker Galleries, Inc., 108 East 57th Street—Ceramic sculpture and pottery by Russell Barnett Aitken, to January 4.

Julius Weltzner, 36 East 57th Street—Exhibition, "Five Centuries of Painting."

Weyhe Gallery, 794 Lexington Avenue—Exhibition of paintings, prints and sculpture by contemporary artists.

Wildenstein Galleries, 19 East 64th Street—Exhibition of paintings by old masters; rare French XVIIIth century furniture and sculpture.

Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of antique Chinese paintings, sculpture and jades.

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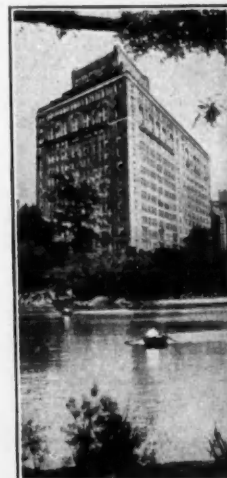
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